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The Present Past: A Survey of Work by David Leach

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Robert and Elaine Stein Galleries

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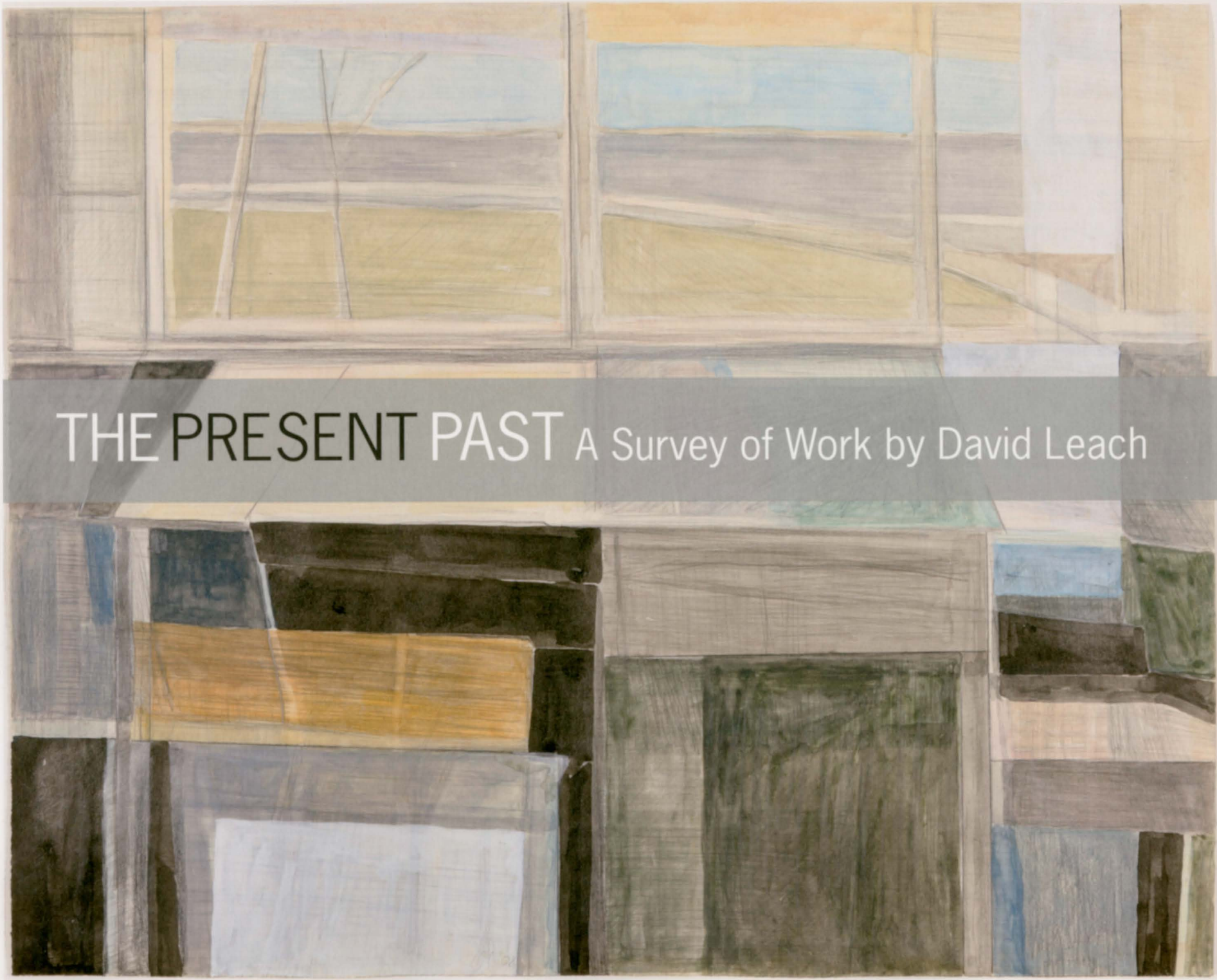


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An abstract painting by David Leach, featuring a complex composition of rectangular and irregular blocks of color. The palette includes earthy tones like ochre, sienna, and taupe, as well as cooler hues of pale blue, sage green, and muted grey. The brushwork is visible, with some areas showing more texture than others. A central horizontal band of grey contains the title text.

THE PRESENT PAST

A Survey of Work by David Leach



"Psyche" is ultimately from the Indo-European root *bhes*, meaning "to breathe," . . .

The Old High German word for building, *buan*, means to dwell.

"Text" goes back to the root *teks*, meaning "to weave," and also "to fabricate."

. . . *bauen*, *buan*, *bhu*, *beo* are our word *bin* in the versions: *ich bin*, I am, *du bist*, you are, the imperative form *bis*, be.

"Represent" has as its root *es*: "to be."

The old word *bauen*, which says that man *is* insofar as he *dwells*, this word *bauen*, however, also means at the same time to cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the vine.¹

What is a breath, and what must a weaving or a fabrication be so as to come into being again as a breath?²

1. Martin Heidegger, *Building Dwelling Thinking*, 1960.

2. Harold Bloom, *Poetry, Revisionism, and Repression*, 1975.

Splice Poem, (pg. 2, detail). 1982. Photo screen print on Stonehenge paper: 38 × 100 in.

With heartfelt love and gratitude I dedicate this survey of my work as an artist and teacher to my mother, Harriet S. Leach, and to the memory of my father, Ralph F. Leach.

Their love of the arts gave breath to my endeavor, and their nurturing continues to dwell within me.

THE PRESENT PAST

A Survey of Work by David Leach

Robert and Elaine Stein Galleries
March 30–May 1, 2011



1. *Campus Trees*. 1995. Lithograph on Rives cream paper. 16 × 23 in.

FOREWORD



2. *Sparse Trees, Winter*. 1995. Gouache on paper. 14 × 19 in.

The Present Past, a Survey of Work by David Leach celebrates an ongoing artistic career spanning 40+ years. The retrospective exhibit offers an overview of work widely regarded as searching, expressive, and visually strong, the production of an artist who has also contributed actively and generously to shaping the art community in the Dayton area. In addition, by featuring David Leach's work at the Robert and Elaine Stein Galleries, the exhibition honors his 30-year teaching career at Wright State University. Through this exhibit former students can revisit the ideas from David's classes when they see the drawings, prints, and paintings. Current students of the Department of Art and Art History can look at the work for the first time and learn from the example of David's deep, sincere, and sustained commitment to the issues he has been pursuing in his art for decades.

I remember taking a drawing class from David Leach about 30 years ago. For the entire term, he set about patiently teaching us to consider "looking through." At that time, many of the drawing classes were conducted in a little one-room farm building, located along Colonel Glenn Highway. Every day, we ventured out and drew the surrounding woods. We stood at the edge of the woods and drew the layers of trees forming the dense mass. We stood inside the woods and drew the veiled view of campus beyond the trees. David gently guided us, allowing our gradual discovery that space can be defined by foreground, middle ground, and background. I also remember he spent weeks during one printmaking class engaging us in the interpretation of poetry through art. My classmates and I left those classes with long-lasting lessons. As one student among generations of students, I think of the visual world differently because David Leach shared with us concepts which he continues to explore in his own work.

Penny Park
Exhibition Curator



3. *Sleeping Singer*, 2004. Graphite on Strathmore paper. 14 × 16.25 in.

ACKNOWLEDGMENTS



4. *Large Table*. 1986. Graphite and charcoal pencil on ANW paper. 58 × 46 in.

I had the distinct fortune of having David as a teacher when I was a student at Wright State and now as a colleague during the development of this exhibition and catalogue. His talent, vision, and graciousness have been a continued source of encouragement and for this I thank him.

Many individuals contributed to the fruition of the exhibition and catalogue. Thanks to Penny Park for taking the lead in shaping the exhibition with dedication and a nurturing spirit; to Carol Nathanson for offering her incredible energy and expertise to the project, including writing the insightful essay; and to Andy Snow for providing his keen photographic talent toward the documentation of David's body of work and production of the images for this catalogue.

Thanks to the individuals who lent work for the exhibition and for the ongoing support from Dr. Chuck Taylor, Dr. Linda Caron, Glen Cebulash and Wright State's Department of Art and Art History.

Lastly, this project couldn't have been possible without the financial assistance of Wright State's College of Liberal Arts, the Ohio Arts Council, and the generous individuals who support our exhibitions and programs through the Friends and Members of the Galleries.

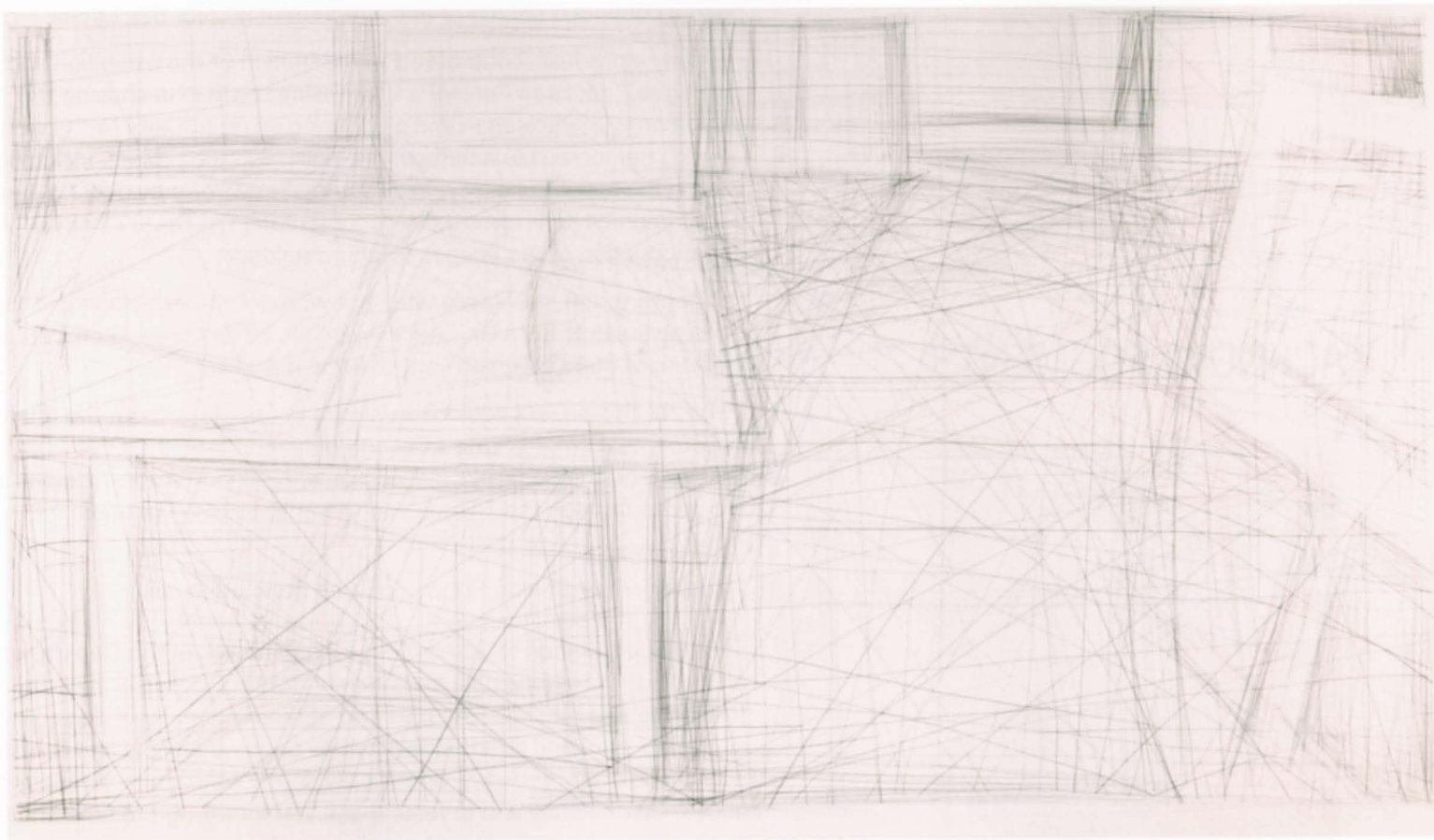
Tess Cortés

Gallery Coordinator, Robert & Elaine Stein Galleries

The artist wishes to acknowledge all members of the Department of Art and Art History, past and present, for their collegial support, friendship and tutelage. The pleasure of teaching and working among such dedicated and talented faculty has been nourishing and sustaining over these many decades. Specifically, to my colleagues mentioned above, Carol, Penny and to Tess, thank you for taking the time and effort to give shape to my "present past."

Likewise, to the students—many who are now teachers and art professionals themselves like Penny and Tess—please know how valuable your contribution has been along this learning journey. I warmly thank you all.

David Leach



5. *The Studio*. 1985. Graphite on ANW paper. 38 × 66 in.

THE ART OF DAVID LEACH

Carol Nathanson

*It also seems true that the linking of order and chaos,
of geometry and nature, is at the heart of the matter.*

—David Leach, artist's statement, 2000

*I enjoy being in between the familiar and the unfamiliar; between
the known and the unknown—the seen and the unseen.*

—David Leach, artist's statement, 2005

In 1982 printmaker and painter David Leach created a photo intaglio print titled *Broken Line* (fig.1) that records an illusion, a seeming change in angle of a twig partly immersed in water, an effect resulting from light refraction. The image might almost serve as commentary on Leach's production as artist. He has stated that in 1982 he realized he was not a "post-studio" artist.¹ That conclusion caused him to move away from the conceptualist investigations that had become the focus of his art by the later 1970s and for which work he had established a reputation. Partly out of discomfort at finding himself narrowly defined as an artist, Leach began giving increased attention to formal and technical issues, as well as to expressive content, in a move that allied his work with more traditional approaches to art.

What seemed at the time a radical break in Leach's production appears on further consideration not to have been the case. That change in orientation largely represents a shift in focus or degree of emphasis within a body of richly varied interests that to some extent have always found voice in his art. Revealingly, Leach sees the present exhibition less as a retrospective survey in the usual sense, one emphasizing evolution of art through distinct phases, than as a kind of exhibition of recent work, in which earlier pieces operate differently than in the past because of being experienced in the context of work that points up current priorities.² That view is reflected in Leach's title for the exhibition, "The Present Past," which reverses the usual order of the two time-frames and juxtaposes them with powerful directness, the absence of a connective underscoring their inseparability for him (the artist is extremely sensitive to the uses of language).³



Figure 1. *Broken Line*. 1982. Photo intaglio on Rives paper. 11 x 12 in.

Family played a key role in stimulating Leach's interest in art and perhaps in encouraging certain personal inclinations often regarded as opposed but in fact highly compatible: the information-oriented and analytical on the one hand and the imaginative/creative and poetic on the other. David's father, Ralph, was a prominent financial analyst who was attracted to and became a noted supporter of the arts; his mother, Harriet, painted for her own pleasure. David and his twin brother Randy, born in the Chicago suburb of Evanston, grew up in Bronxville, close to New York City, with their sister Barbara. Leach regards the exposure to the visual and performing arts he and his siblings received throughout their childhood as a significant influence, reflected not only in his own career choice but in Randy's turning to architecture and his sister Barbara's becoming a ballet dancer.⁴

In 1968, having completed a B.A. in studio at Bucknell University, where he also took advantage of the university's strong liberal arts curriculum, Leach spent a year working in the film department of the Museum of Modern Art. He had developed an acquaintance with more innovative approaches to film at Bucknell and during his time at MoMA took classes in film at Columbia. Leach remembers attending MoMA screenings, which he believes first exposed him to the surreal and narratively innovative Resnais/Robbe-Grillet film *Last Year at Marienbad* (1961).⁵ That immersion in film helped develop Leach's interest in issues of focus and framing and the building of narrative through sequences. Its effects appear in his multiple-image and

image-with-text compositions of the 1970s through early 1980s and emerge in the later collaborative projects with poets. Ohio artist and critic Betty Collings sees Leach's involvement with printmaking processes as a factor in developing an affinity for "seriality, sequence, and repetition."⁶

Leach's experience with filmic formats and photographic vision would have encouraged him to think more largely about the operations of perception and its aim of acquiring information. Following a year of graduate study back at Bucknell, the artist completed his M.F.A. at Ohio University in 1971–73. His prints of that time, works like *Banner*, *Screen*, *Information*, and *Interior* (cat. nos. 1, 7; pls. 8, 9) that utilize photographs taken by the artist, recall in their cropping and use of the close-up our practice of isolating elements in an environment for inspection. Their flat planes and predominantly horizontal and vertical arrangements also create the effect of mapping phenomena. Two works of 1972 are particularly diagrammatic: the lithograph *Sink* (fig. 2) and the ink-and-crayon rubbing *Blue Print for Landscape Mold* (pl. 7). *Sink*, with its exquisitely precise drawing and multiple views of its subject, might be mistaken for a utilitarian rendering; Leach collaborated on the work with his brother Randy (by then a practicing architect); it represents their only joint project. *Sink's* description of an object from different perspectives also seems to embody phenomenological thought. Phenomenology, which examines consciousness, holds that we never know the things of our world in a singular,

absolute way; their reality for us is based on disparate experiences that we attempt to synthesize. As an undergraduate Leach had become acquainted with the writings of noted French phenomenologist Maurice Merleau-Ponty, whose areas of interest included aesthetics. His influence is particularly apparent in Leach's more conceptualist pieces.

Certain of the early compositions display a collage-like layering of elements. Especially in combination with subtle, muted tones, as in *Untitled (gray shapes)* (pl. 6), they suggest that information often discloses itself gradually over time and can require us to look beyond or through, a message that Leach's late wooded landscapes communicate in a more overt way. Information uncovered may only be partial, a situation Leach exploits to underscore the limits of understanding and introduce a sense of mystery. He is intrigued by the palimpsest, a writing surface intended for reuse and often displaying traces of previous inscriptions.⁷ A comparable situation exists in *Information* (pl. 8), a close-up view of a railroad car side showing careful labeling that, over time, has been joined and become partly obscured by loosely written notations, some verging on scribbles. The work also invites us to discover visual interest and a mysterious vitality in commonplace objects, an important aim of Pop Art. As a student Leach looked closely at Pop artists practicing a more gestural form of art: Jasper Johns, Robert Rauschenberg, and Jim Dine. Throughout his work but especially in the early and post-conceptualist compositions, Leach has counterposed more controlled delineation, often used to define geometric shapes, with freer areas of drawing. In much of the later work—a good example is *Large Table*, a drawing of 1986 (pl. 4)—the artist multiplies and softens certain of the straight lines, as if attempting to reconcile the two approaches, with their differing visual and associational effects. Among artists Leach admires are Matisse and Diebenkorn, whose concerns as draftsmen carry over into their paintings and in whose work orderly, geometric arrangements are often modified by softenings and by hesitations that reflect the more tentative, searching nature of representation.

The hand-made mark has signal importance for Leach, who identifies drawing as at the core of his concerns as an artist. He describes his

primary means of expression, printmaking, as largely an extension of his involvement with drawing, noting that in the interest of maintaining that sense of drawing, especially in graphite, he generally avoids using black ink in prints.⁸ Not surprisingly, the artist views the paintings he has produced since the 1980s as drawings in color, pointing to their linearity and relatively neutral palette. He acknowledges, too, a preference for paint media like watercolor and gouache that utilize paper as a support and are traditionally associated with more intimate scale.⁹

In 1973, Leach joined the faculty at Wright State University in Dayton, Ohio. Ed Levine had arrived the year before to chair the art department. Heading Levine's agenda was making the fledgling department (the university had been in existence under ten years) a locus of aesthetic experimentation and dialogue. He invited in such cutting-edge artists as Robert Irwin, Patrick Ireland, and Stephen Antonakos to speak on their work and exhibit in the university's art gallery, which boasted a distinctive dual-level open space that lent itself well to installations, or create site-specific pieces elsewhere on campus.¹⁰ The department's public programming tended to emphasize the more conceptually oriented approaches in art that were at a height internationally in the 1970s. Rejecting the primacy of formal (visual) and technical considerations, conceptualists regarded art objects, if created at all—performance art and other projects of an ephemeral type were common—as important primarily in their embodiment of ideas.¹¹ The work looked at factors affecting a range of human behaviors and certain natural phenomena and particularly interested itself in the operations of systems. Artists found models or parallels for the concepts they were exploring in the areas of linguistics, philosophy, and the social and "hard" sciences, often calling attention to such connections within the artworks themselves. Leach enthusiastically supported the department's orientation, as did sculptor and fellow faculty member Thomas Macaulay, whose illusionistic constructions tested perceptions of two- and three-dimensionality. Leach helped Vito Acconci and Joseph Kosuth, the latter at the forefront of conceptualism, create prints at Wright State. In 1979, he organized and participated in a major cross-disciplinary colloquium at the university. Author

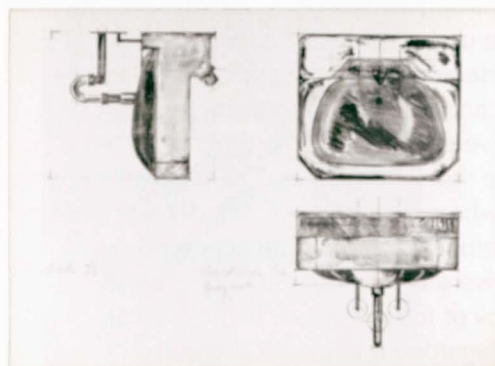


Figure 2. Sink. 1972. Lithograph on Arches paper: 22 × 30 in.

and filmmaker Alain Robbe-Grillet was a key presenter at this conference, which examined the way creative expression draws on the potential of images and/or text to form systems that, like language, operate partly outside the artist's control.¹²

Conceptualism had moved to the forefront in Leach's own work. His compositions adopted multi-component formats that included image and text combinations and combinations of media, including photographs and three-dimensional objects. A particular focus was still-life, presented in varying formats. The works underscored the difficulty of determining reality and its qualities, partly a function of visual illusion and the assumptions we make; they also underscored the dynamic, complex relationships existing between the artist/viewer and objects, including art objects.¹³ In 1978 critic Robert Pincus-Witten, having visited artists' studios in Ohio, noted Leach's interest in semiotics and illusion expressed "in terms of a reversible cross- over between two- and three-dimensional information." He confided that he had begun to think of Leach, Macaulay, and Levine (whose sculptures he had seen) as "The Wright State Three," adding: "In some way each presented a facet of a mutually supportive 'smart art.'"¹⁴

A major work from this period, *Splice Poem* (pl. 11), reveals the extent to which expressive and formal concerns persisted within Leach's conceptualist productions, interests that would soon claim center stage in his art. In that monumental print, a text component on the right

offers quotations from German phenomenologist Martin Heidegger and American literary critic and theorist Harold Bloom linking, etymologically and associationally, language relating to the fundamentals of being, dwelling, caring, and expressing/creating. The rest of the composition consists of photographic images of the faces of Leach and his wife Laurie, their parted lips suggestive of either breathing or speaking. From his earliest work and likely influenced to some extent by the experience of being an identical twin, Leach had often paired elements that had shared bases but differed in certain regards, the condition of same/not same offering a paradox of the type that had absorbed mathematician and philosopher Bertrand Russell in developing categories of things. (Leach's mixed-media *Interface: Russell's Table* (1978) is an homage to him.) Yet *Splice Poem* is also an expressive meditation on the complexities of joined and individual states as embodied in close relationships. The work's two-sheet printing makes it possible to isolate Leach's more frontal image along with the text, as if the latter represented the substance of his own thoughts or speech, while leaving to the left paired images of Laurie and David, similar in general composition but differing slightly in scale and view and substantially spaced apart. With the sheets joined, the frontal images of the couple form a close to single unit, the separated image of David on the left seeming to regard and comment on that pairing. Beyond its focus on existence within relationships, the work invites us to consider and perhaps re-think beliefs

about humanity, gender, and individuality. In addition, *Splice Poem's* arrangement of shapes, tones, and indirect effects of texture engages on a purely visual level.

The print *Subtitles* (pl.13) seems to reflect certain discomforts as an artist that Leach was experiencing by this time. As the poetic thoughts below the images indicate, although persisting in the intellectually stimulating contemplation of the nature of reality, he remained attracted to the drawing of objects. His satisfaction in that practice was, however, diminished by an acute awareness, which his conceptualist investigations had hammered home, that direct experience of the world is mediated by the falsity of perspective vision.¹⁵ The spatial ambiguities and perspectival inconsistencies in *Subtitles'* images, some taken to the point of creating violent dislocation and vertiginous effects, not only represent Leach's sense of vision's problematic nature but suggest anxiety over that situation, as well as over the appeal traditional approaches to art-making held for him.

From late 1982 on, Leach opted to allow his diverse interests as an artist and individual to function in a more open and even-handed way. His doing so was in line with pluralist perspectives in the art world developing over the course of the 1970s and often termed "postmodernist." Postmodernism saw richness of experience and poetry in the conditions of complexity, uncertainty, and contradiction. Uninterested in detached investigation, it emphasized personal feelings and autobiographical narrative. It supported art that stimulated on a variety of levels, including the intellectual, socio-political, moral, spiritual, and aesthetic. In that pursuit, it revisited imagery, formal concerns, media, and processes that were historical or had fallen into neglect, at times as quotation or gesture of appropriation but often (and one could argue even in those cases) out of appreciation for the essential qualities of those elements, ones that could be effectively applied in new contexts. Postmodernism's inclusive mind-set was one with which Leach was by nature at home.

During an academic leave in 1982–83, the artist and his family settled in Venasque, a largely twelfth-century town on a hillside in southeast

France. They would return there in 1993 (fig. 3). One attraction of living and working in the region of Provence was its association with the Post-Impressionist Cézanne, whose still-life subjects and landscapes had remained a major inspiration for artists. Important to Leach's conceptualism had been Merleau-Ponty's interpretation of Cézanne's art, which saw in his objects' inconsistent shapes and composite viewpoints a record of attempts to define the reality of nature in terms of indefinite visual experience.¹⁶ Leach's own still-lives of this time and beyond—one of these, *Constellation* (pl.17), includes a reproduction of Cézanne's *Still-Life with Peppermint Bottle* (1890–94, National Gallery, Washington, D.C.)—cultivate subtle perspective shifts that also serve to flatten forms, announcing renewed interest in planar visual effects. The title *Constellation*, applied to a work in which common objects, precisely articulated, are configured in a highly calculated way, underscores the metaphorical potential of the familiar, which Leach would increasingly pursue in his art. Landscape became a new area of exploration for him in France, the subjects' conventional treatment of recession (pl.18)¹⁷ suggesting his having come to terms with perspective's illusory nature. The compositions' emphasis on an elevated vantage point, also found in some of the still-lives, and certain works' radically cropped forms (pl.14) recall his early production's allusion to the artist/viewer's position and focus. The elevated view is also suggestive of contemplation. Significantly, it was at this juncture that Leach was engaged in re-thinking his work, particularly in the context of longstanding approaches in Western art. While based in Venasque, he traveled elsewhere in France as well as to other countries, his visits to collections and art sites steeping him in work of the past, both distant and more recent. Matisse's art became particularly important for him. Leach created no prints in France but only drew and created painted studies, those activities focusing him on fundamental issues of representation.

Landscapes and interiors in which tables figured prominently dominated the work produced following Leach's return from France and continuing to the present (around 1987 the tables lost their objects, becoming a focus in themselves). The artist combines those two



Figure 3. Venasque Hills. 1993. Oil on cardboard. 3.5 x 5.5 in.

interests in his interiors with window views, as, for example, *Studio Window from Threshold #2* (front cover), the open window one of Matisse's recurring themes. That combination is allusively rich, embodying references to interior and exterior life, to the comfortingly familiar and the world of unexplored possibility, to the private and the public. The window and related image of the door had frequently appeared in Leach's earliest work, where, in addition to operating as geometric shapes (he continues to exploit them in that respect), their centered forms give them an iconic quality, enforcing associations with sight/insight and with passage in the larger sense. The table, another motif dating back to Leach's early efforts as an artist, also carries multiple associations. It references home and professional life (in the case of the studio table). Leach notes that in its association with gathering to eat ("commensality") it implies connection and sharing on a variety of levels, including the spiritual, tables serving as altars.¹⁸

From the 1990s, Leach's landscapes largely consisted of wooded views, their subjects primarily locations at Wright State and near his home in Oakwood, south of Dayton. The trees' complex linear configurations attracted the artist, their organic movements offering an alternative to the geometric features of interiors, although he still discovered grid patterns in the forms and has observed that being within the woods is comparable to experiencing an interior space.¹⁹ He also relished the shifts in focus involved in looking at, through, and beyond the trees. Penny Park recalls drawing sessions as a student in the

Wright State woods in which Leach emphasized such elements.²⁰

The various shadings between figuration and abstraction intrigue Leach and are a reason he values Willem de Kooning's art. In the most abstracted of Leach's subjects, where relationship to content is extremely tenuous, works like *Catwalk* (pl. 26), the lines themselves assume animistic vitality. Such abstracted compositions pair particularly well with poetry, providing effective parallels in mood, as Leach's images for the artist's book *Wanderers and Other Poems* (pl. 22), a collaboration with poet and Wright State faculty member Gary Pacernick, demonstrate. These and similar projects reflect his continued interest in exploring the commonality between visual and literary expression.

Leach's production reflects mastery of a range of drawing and print media, which he manipulates to produce highly varied effects. In the lithograph *Campus Trees* (pl. 1), for example, he gives us intense contrasts of light and dark that not only emphasize the setting's romantic qualities but seem to address mystery and illumination of other types. Another lithograph, *Studio* (pl. 25), represents its subject through a complex network of lines, many extremely light. The effect is of images within the mind. For Leach, such works are about developing personal perspectives and sharing them with the viewer. In a 1999 statement for an exhibition on perceptual drawing, he identified drawing as an act of "noticing rather than a recording of facts and events; a comment on something observed"

and added: "The suggestive potential of even a single mark can trigger a personal response in both maker and viewer." He saw this type of communication predicated on shared human experience, "[t]his bridging of the private and familiar," as "perhaps the firmest foundation of art and art's place in society."²¹ Leach's interest in the juncture between public and private, between individual concerns and universal ones, also reflects the artist's larger and ongoing inquiries into similarity and difference. His referencing those two conditions and keeping their effects in balance in his art has made for an intriguing, extremely effective body of work.

I am extremely grateful to David Leach for lent materials, conversations, and other communications that provided insights into his work. The artist was also kind enough to comment on a draft of this essay.

¹ Conversation with the artist, September 27, 2010.

² This sense of how the exhibition functions for him emerged from his comments in conversation with curator Penny Park, galleries coordinator Tess Cortés, and me (February 11, 2011). In confirming that impression, Leach expanded on the dynamic relationship he has with his work, indicating that the exhibition's display of some of the earlier, more conceptualist pieces in revised format (see n. 13 below) reflects ongoing creative involvement with pieces and operates in the realm of revisionism.

³ "Present Past" also reads literally as the past's continuing to exist in the present. Conjunction of past and present is also reflected in the title "Looking Both Ways" developed with director Jane Black for a 2008 exhibition at the Dayton Visual Arts Center. Referencing that title in an artist's statement, Leach noted the exhibition's inclusion of past works, these selected to help demonstrate his ongoing involvement with both Eastern (Japanese) and Western aesthetics—here, too, he observed, he was "looking both ways."

⁴ In 2009, Ralph Leach received the President's Medal of The Juilliard School "for his exceptional encouragement of philanthropy in the arts." He had been a long-time officer of the school's board. ("Ralph F. Leach" [obituary], *New York Times*, October 5, 2010). The *Times* obituary and the artist's written responses (February 13, 2011) to a series of questions that I posed provided the information on family appearing here.

⁵ Written comments, February 13, 2011.

⁶ "David Leach: About the Artist/Betty Collings," *Ten Solo Exhibitions*, exh. cat. (Dayton, OH: University Galleries, Wright State University, 1982), 41. Collings also noted "printmaking's historical association with words" (41).

⁷ Conversation, September 27, 2010.

⁸ Conversation, September 27, 2010.

⁹ Conversation, February 11, 2011.

¹⁰ The department also collaborated with the City of Dayton to develop and administer an innovative NEA-supported program of artist residences that created temporary public art pieces throughout the city. The program (1977-1983) attracted national attention.

¹¹ In the politicized atmosphere of the later 1960s (when conceptualism arose) and 1970s, the traditional art object was also attacked as a reflection of material concerns and, in fact, for having become a commodity, seen and owned by a privileged few.

¹² See David Leach, "Preface," 7-9, in *Generative Literature and Generative Art: New Essays* by Alain Robbe-Grillet, Bruce Morrisette, Diane Kirkpatrick, and David Leach, ed. David Leach (Fredericton, N.B., Canada: York Press, 1983). Leach's essay in this publication examined parallel methods in writing and the visual arts. The symposium was held in conjunction with a group exhibition in the university galleries.

¹³ Examples include Leach's "Interface" series of 1978 and similar work of the following year, repr. in *Regional* [NEA] *Fellowship Recipients*, exh. cat. (Dayton, OH: Fine Arts Gallery, Wright State University, 1979), 29-33. In the present exhibition, the prints *Chair 1* and *Chair 3* (1976) and *Corner studies* (1977, 1981) (pl. 12; cat. nos. 12, 13) appear minus three-dimensional objects that were part of the works as originally exhibited. In their present state, they still draw on comparison/contrast and address perceptual experience and issues relating to representation but no longer offer a distanced inquiry into the nature of reality. As a result (and in keeping with Leach's more recent concerns), expressive and formal qualities take on new emphasis. Logistical problems involved in recreating the pieces as they had existed only reinforced Leach's strong disinclination to revive the earlier formats.

¹⁴ "Unanswered Questions—"Six in Ohio"" [spring 1978] unknown publication, artist's papers.

¹⁵ The artist comments on the illusory effects of perspective vision in a statement for a faculty exhibition published in Wright State's *University Times*, January 8, 1979.

¹⁶ After I joined Wright State's faculty in late 1979, David provided me with a copy of Merleau-Ponty's essay "Cézanne's Doubt" (1945).

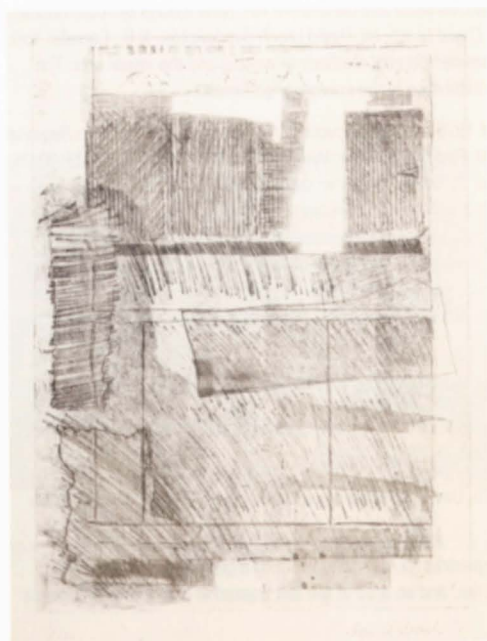
¹⁷ A painting of the same subject, the road to Carpentras (pl. 19), flattens out to a greater degree because of its closer view, in which the horizon is cropped out, and an area at the left treated in a spatially ambiguous way.

¹⁸ Conversation, September 27, 2010.

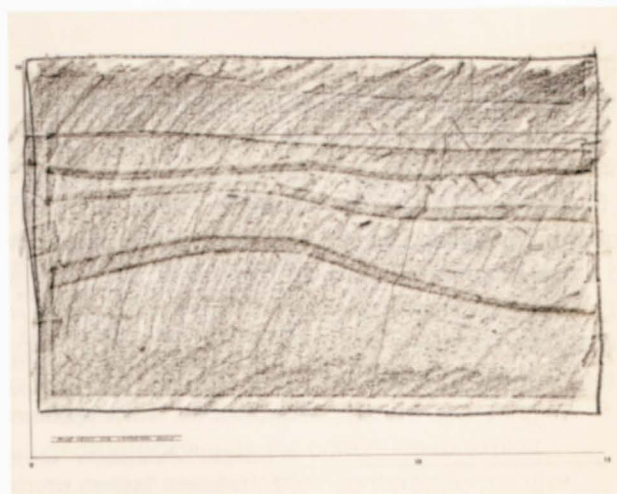
¹⁹ He comments on tree forms and other growth that maps space like a grid in his written comments of February 13, 2011; his experience of the forest as an interior space is mentioned in an artist's statement for an exhibition at the Shirley/Jones Gallery in June-July 2005.

²⁰ See her foreword to this catalogue. The landscapes, like the interiors, also function metaphorically for Leach, including in their allusion to the human life cycle.

²¹ "Perceptual Drawing: An Invitational Exhibition," Cincinnati Art Academy, January 1999.



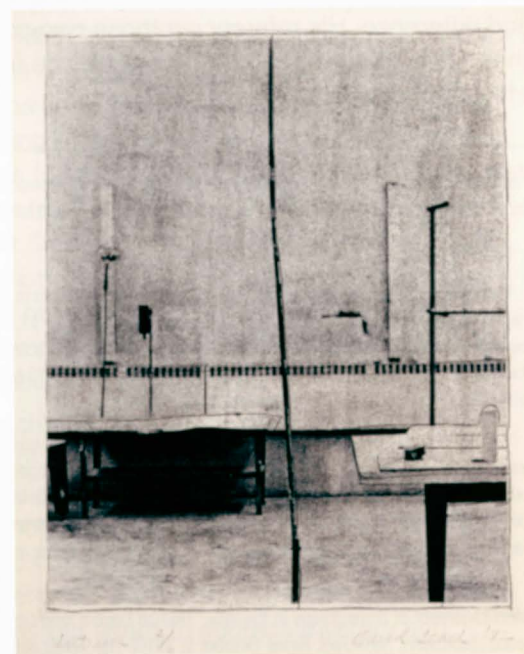
6. *Untitled (gray shapes)*. 1971. Intaglio on Rives paper.
28.5 × 21.5 in.



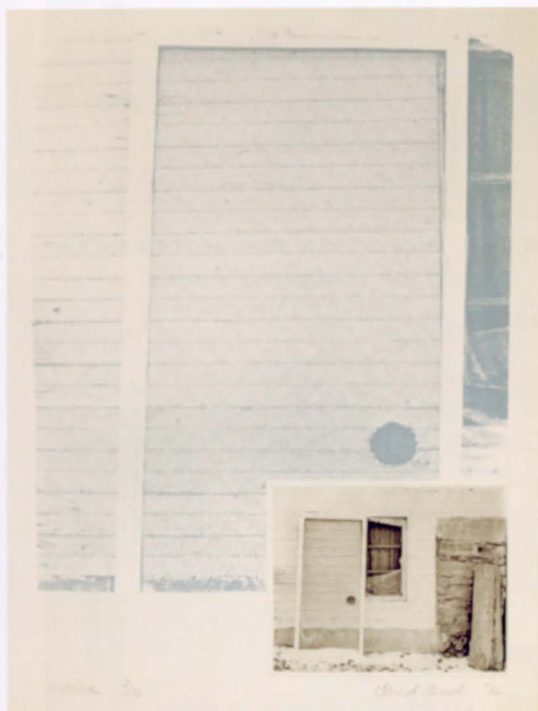
7. *Blue Print for Landscape Mold*. 1972. Ink and crayon rubbing on paper.
12 × 16 in.



8. *Information*. 1971. Photo screen print on Rives paper. 17 × 22 in.



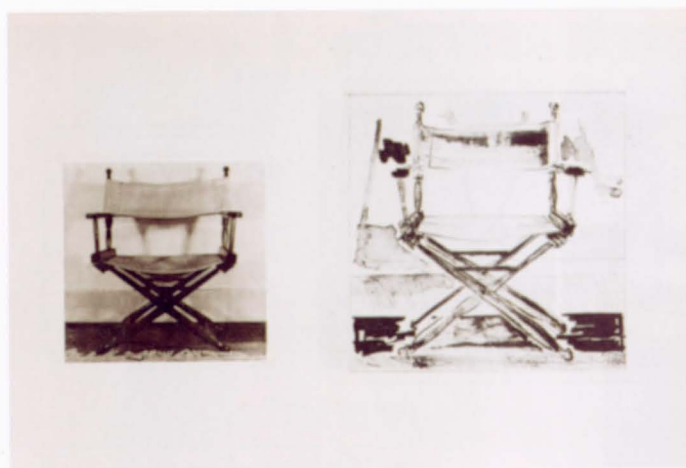
9. *Interior*. 1972. Photo intaglio and soft ground on Rives paper. 25 × 20 in.



10. Screen. 1972. Photo intaglio and photo screen print on Rives paper. 30 × 22 in.



11. Splice Poem (2 pages). 1982. Photo screen print on Stonehenge paper. 38 × 100 in.



12. *Chair-I*. 1976. Photo intaglio and lithograph on Rives paper. 22 × 30 in.



Still considering the possibilities of "real" and "ideal," he continued to draw—and be pulled by—



this imperfect logic, which, like some relic of a plow, furrowed a straight line across the page.

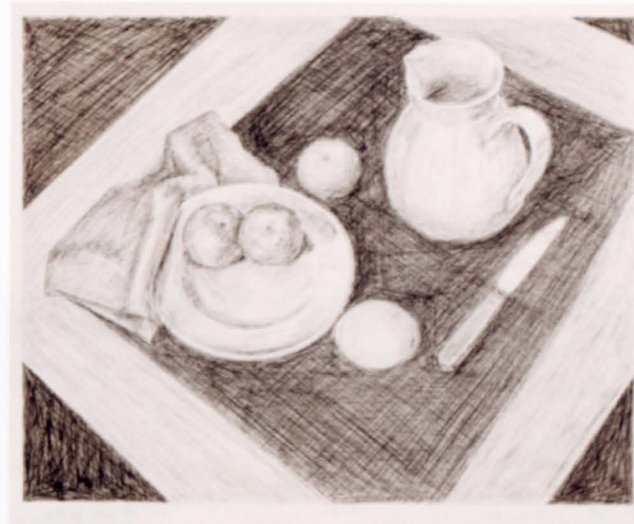
13. *Subtitles* (4 pages). 1981. Photo screen print on Rives paper. 29.5 × 144 in.



14. *Untitled (studio table study)*. 1982. Watercolor and gouache on Arches paper: 6 × 8 in.



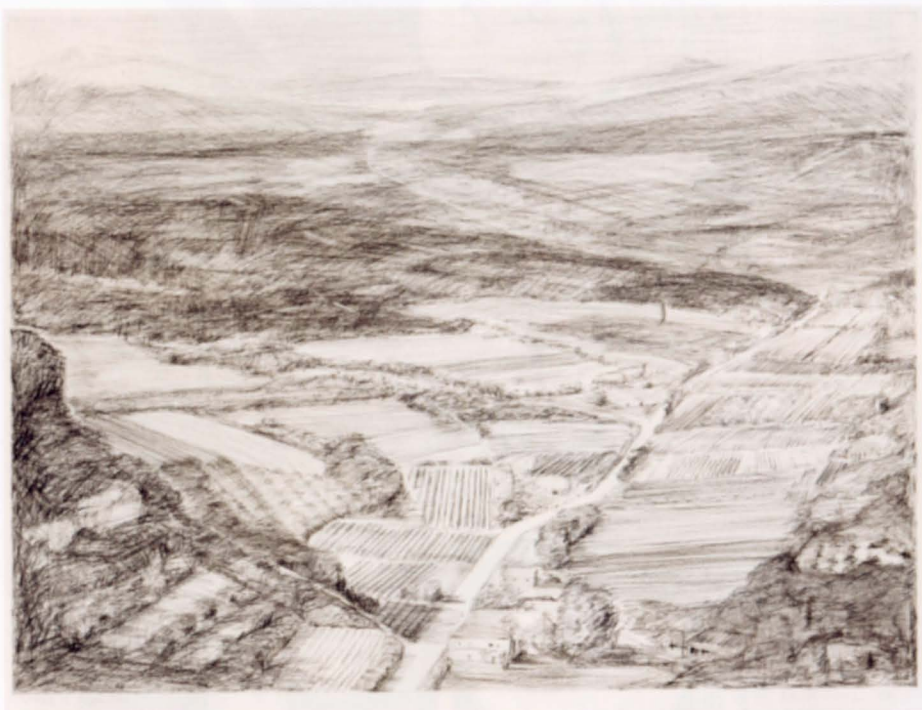
15. *Untitled (studio table study)*. 1982. Watercolor and gouache on Arches paper: 6 × 8 in.



16. *Study from Matisse*. 1983. Charcoal pencil on Rives paper: 18 × 20 in.



17. *Constellation*. 1983. Charcoal pencil on Rives paper: 22.5 × 30 in.



18. *Road to Carpentras*. 1983. Charcoal pencil on Canson paper: 19.5 × 25.5 in.



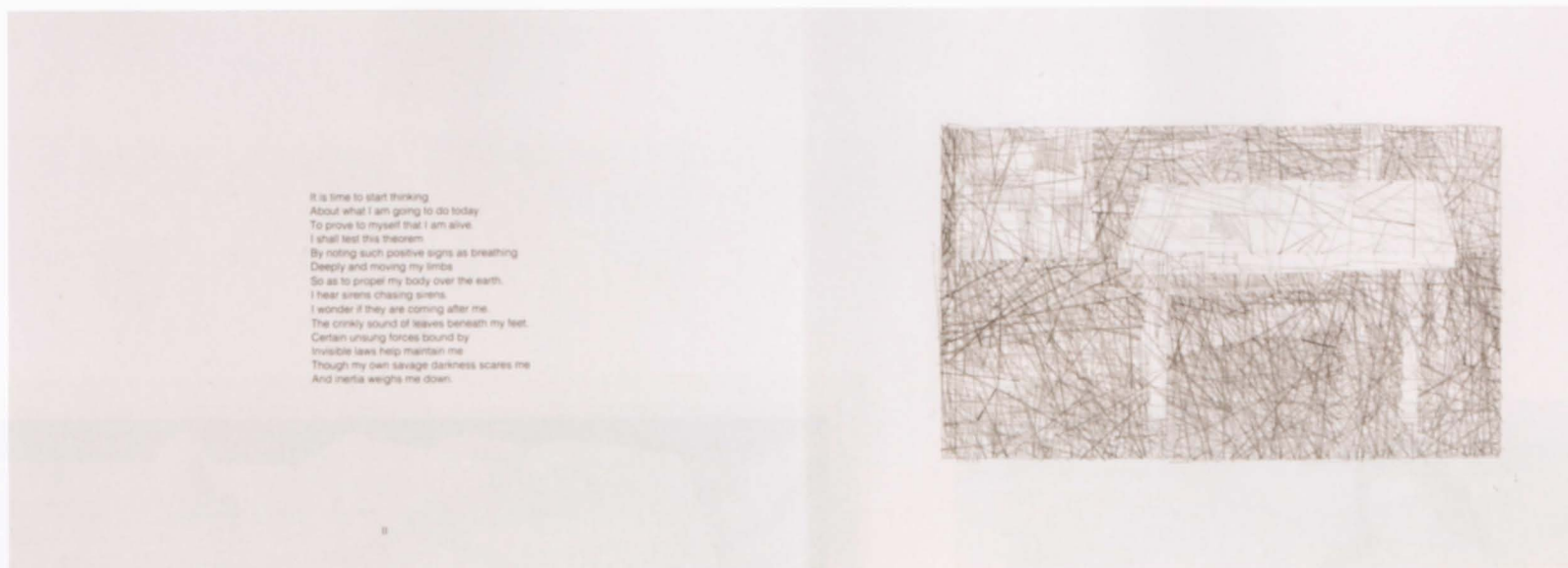
19. *View From Venasque*. 1983. Watercolor and gouache on Arches paper: 15 × 18 in.



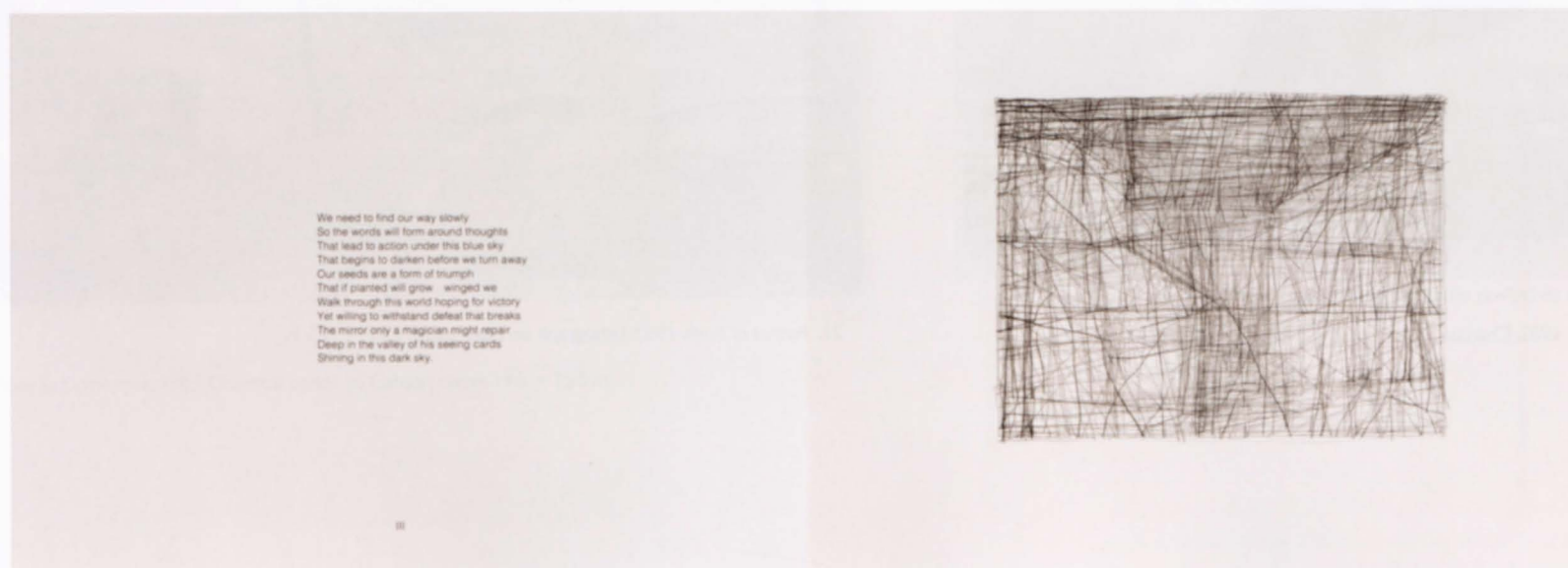
20. *Laurie Reading*. 1982. Charcoal pencil on Rives BFK paper: 22.5 × 30 in.



21. *Portrait of Edith*. 1983. Lithograph on Rives paper: 23.5 × 32.5 in.



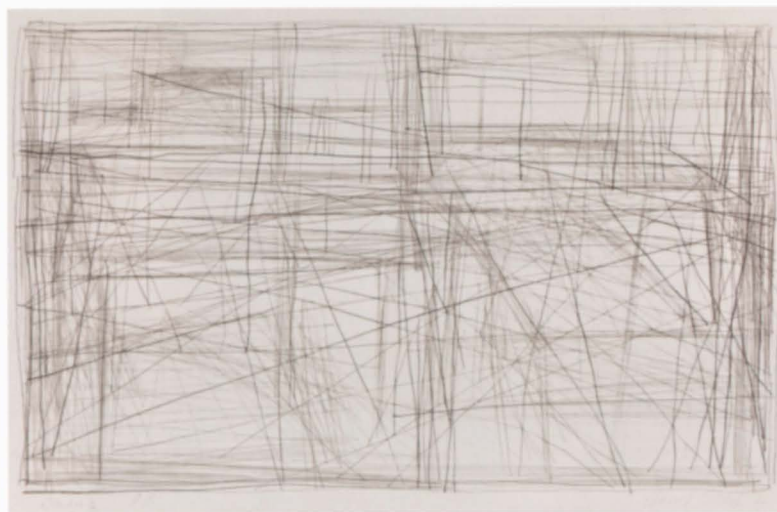
22. *Wanderers and Other Poems* (page 2). 1985. Lithograph on Rives paper. 11 × 30 in.



Wanderers and Other Poems (page 3). 1985. Lithograph on Rives paper. 11 × 30 in.



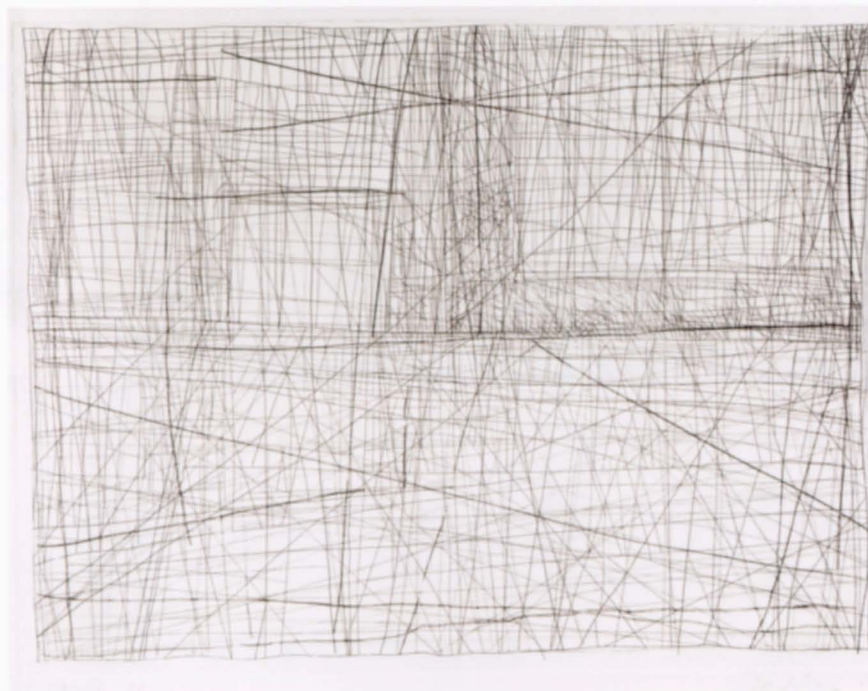
23. *Untitled (studio table)*. 1985. Line etch and roulette intaglio on Rives paper: 9 × 7 in.



25. *Studio*. 1985. Lithograph on Rives BFK paper: 11.5 × 18 in.



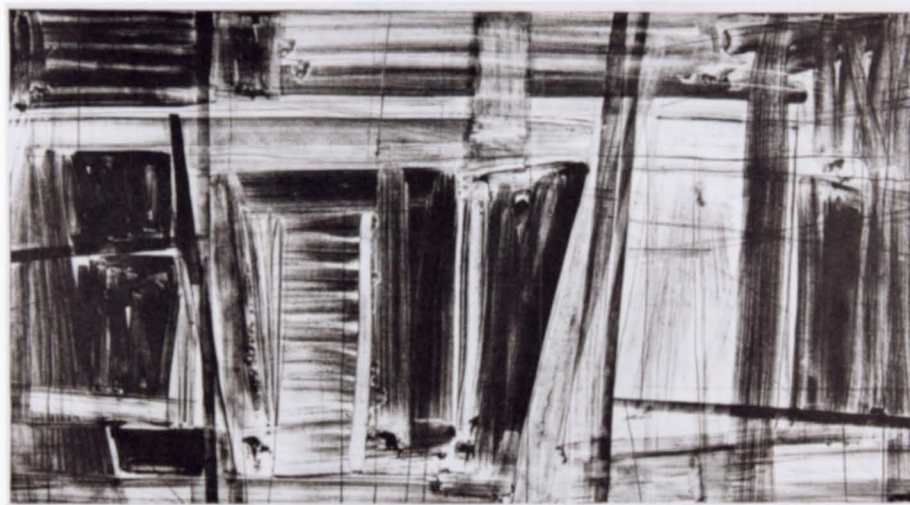
24. *Untitled (table study 5)*. 1987. Graphite and gouache on J.B. Green paper: 14 × 12.5 in.



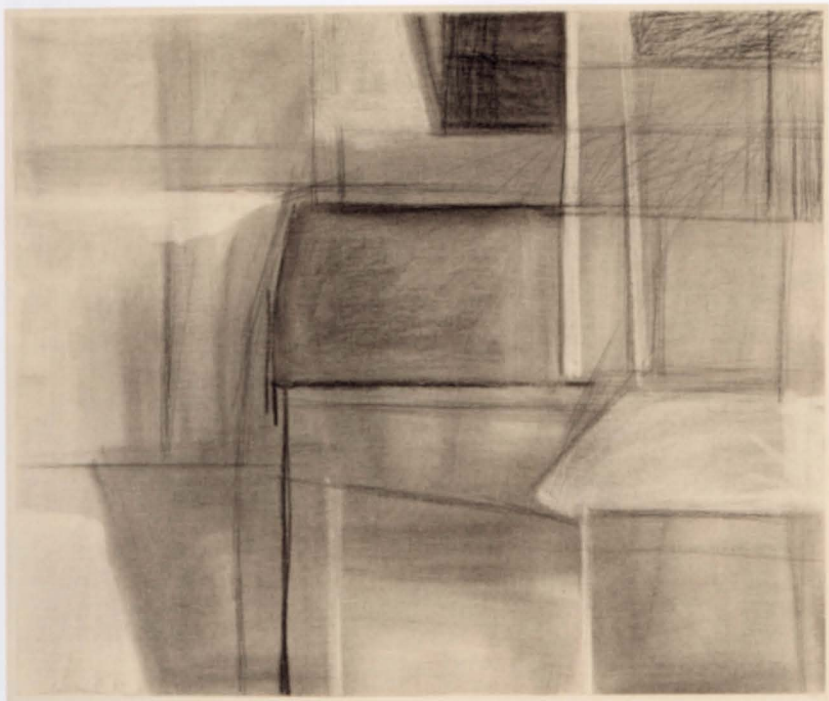
26. *Catwalk*. 1985. Line-etch and roulette intaglio on Rives paper: 20 × 26 in.



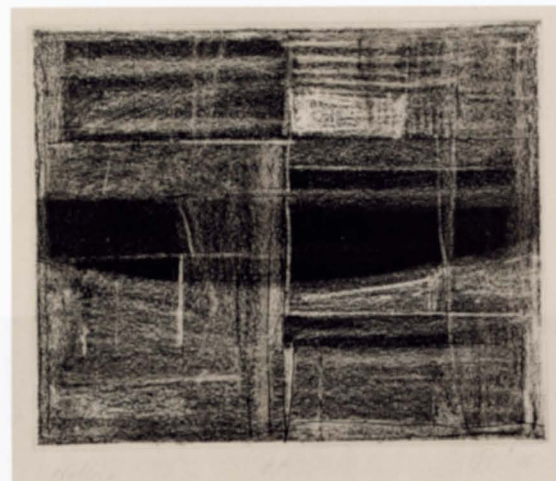
27. *Threshold-Window*. 1989. Oil and crayon on paper: 14 × 16 in.



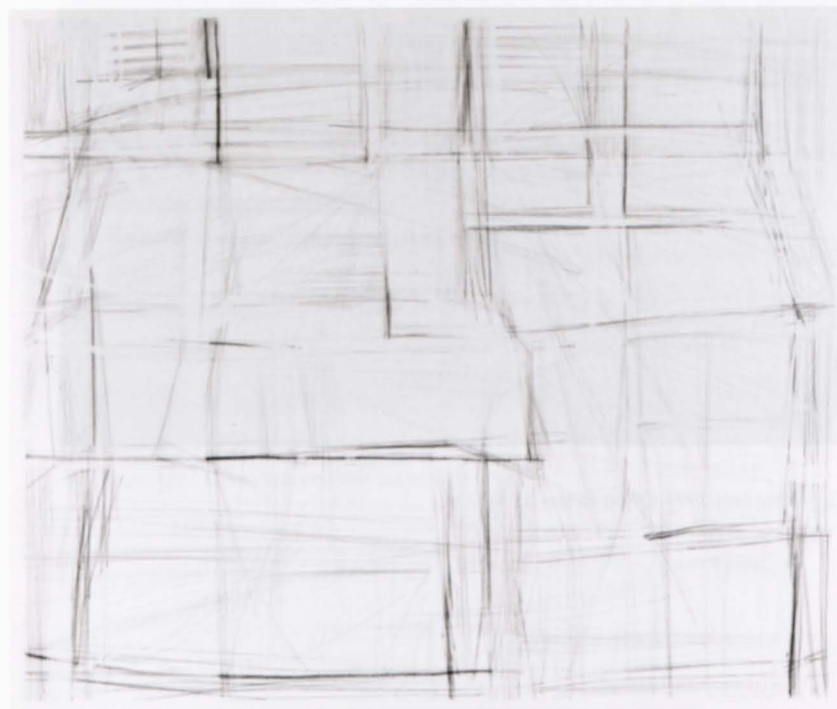
28. *Barricade II*. 1990. Lithograph on Rives paper: 13 × 22 in.



29. *Threshold #20*. 1990. Charcoal on paper. 16.5 × 19 in.



30. *Hollow*. 2000. Artist's Proof, intaglio on Rives cream paper. 5 × 6 in.



31. *Threshold #15*. 1989. Graphite and charcoal on paper. 21.25 × 25 in.



32. *Winter Grey*. 1991. Oil on canvas. 35 × 37 in.



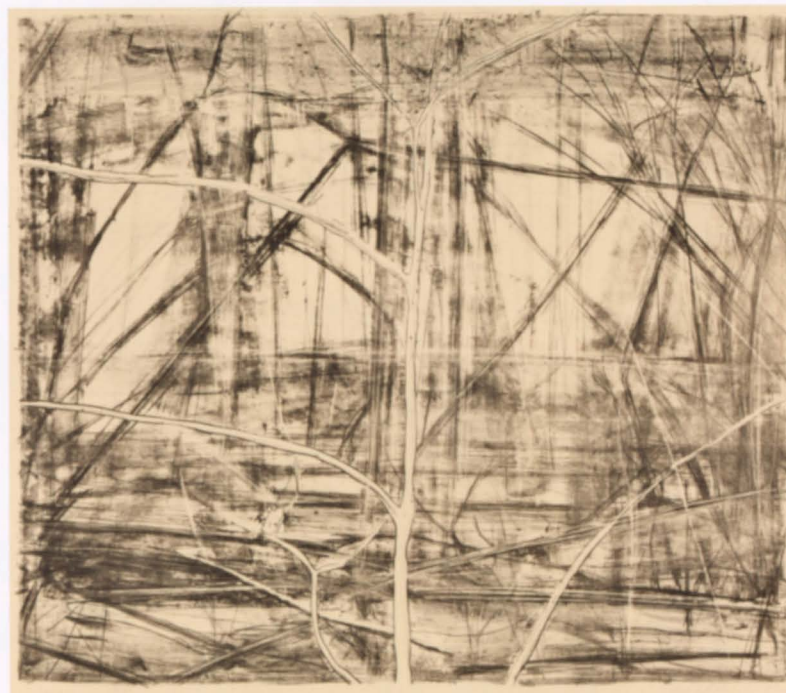
33. *Early Winter*. 1994. Oil on canvas. 60 × 60 in.



34. *Study for Stream, Early Spring*. 1997. Graphite and gouache on paper: 8 × 13.5 in.



35. *Winter Light*. 1994. Litho crayon, chalk and gouache on Niddigen paper: 15 × 24.75 in.



36. *Tangle*. 1997. Lithograph on Rives paper: 21 × 24 in.



37. *Back Page*. 1999. Graphite on paper. 14 × 16.25 in.



39. *Back View*. 2007. Ink and ink wash on paper. 9 × 11.5 in.



38. *Edge/Fall*. 1998. Graphite and gouache on paper. 19 × 18 in.



40. *Imperial Palace Garden, Kyoto*. 2009. Sumi ink, graphite and watercolor on Gampi paper. 14 × 21 in.



41. *Transition*. 2009. Sumi ink, graphite and watercolor on Strathmore paper: 22 × 27 in.



42. *Side View*. 2009. Sumi ink, graphite and watercolor on Strathmore paper: 25.5 × 30.5 in.



43. *Model and Studio*. 2009. Graphite on Strathmore paper 16.25 × 14 in.



45. *At Ease*. 2010. Graphite on Basingwerk paper: 13 × 14 in.



44. *Conqueror*. 2009. Graphite on Strathmore paper: 14 × 16.25 in.



46. *Singer's Head*. 2004. Graphite on Strathmore paper: 14 × 16.25 in.



47. *Leslie Reflecting on Matisse*. 1984. Charcoal pencil on Rives BFK paper: 29.75 × 41.75 in.



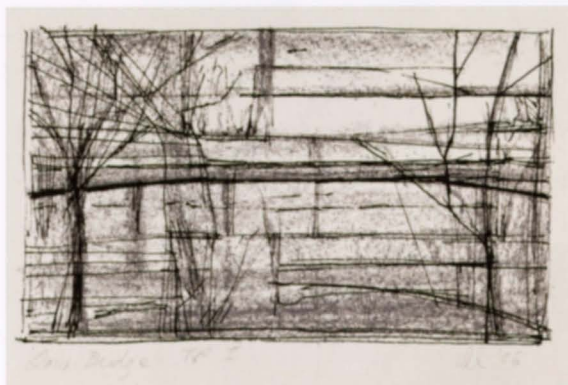
49. *Megan Reading*. 1983. Charcoal pencil on Arches paper: 20 × 22.25 in.



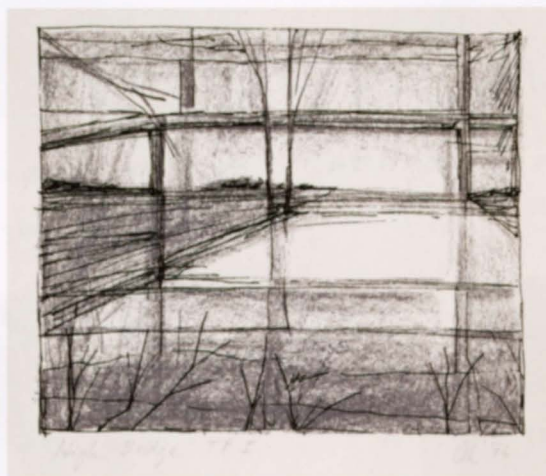
48. *Leslie*. 1984. Lithograph on Rives BFK paper: 18 × 17.5 in.



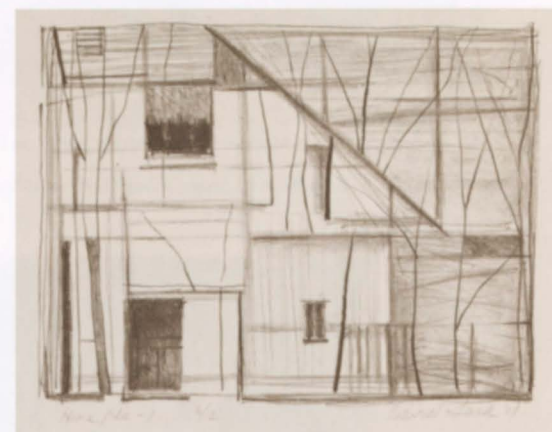
50. *Myth and Man*. 1989. Grey and red ink on paper: 8.5 × 7.25 in.



51. *Low Bridge*. 2006. Screen print on Somerset Book paper:
6 × 7.5 in.



52. *High Bridge*. 2006. Screen print on Somerset Book paper:
7 × 8 in.



53. *Home/le-I*. 2009. Lithograph on Somerset Book paper:
8 × 10.5 in.



54. *Emergence*. 2010. Lithograph on soft white heavyweight Somerset Book paper. 15 × 24 in.



55. *Discernment*. 2010. Screen print on soft white heavyweight Somerset Book paper. 14 × 24 in.

DAVID LEACH



56. *Self Portrait*. 1986. Silver point on prepared paper. 10.5 × 8.5 in.

Birth: April 25, 1946
Evanston, IL

Education: MFA, 1973
Ohio University, Athens, OH
BA, 1968
Bucknell University, Lewisburg, PA

PROFESSIONAL EXPERIENCE

Wright State University, Dayton, OH
Emeritus Professor, 2003 to present
Associate Professor, 1978 to 2003
Assistant Professor, 1973-1978
Chair, Department of Art and Art History, 1985-1989
Acting Chair, Department of Art and Art History, 1997-1998
Ohio University, Athens, OH
Teaching Assistant, Printmaking, 1971-1973
Bucknell University, Lewisburg, PA
Graduate Assistant, 1970-1971
Museum of Modern Art, New York, NY
Department of Film, 1968-1969

SELECTED EXHIBITIONS

2010 Home House: Dayton/Kyoto International Print Exchange, Springfield Art Museum, Springfield, OH; Kyoto Museum, Kyoto, Japan

2009 Marked Observations, Link Gallery, Dayton, OH

2008 David Leach: Looking Both Ways, Dayton Visual Arts Center, Dayton, OH

2007 Personal Best: 16th Annual Members' Show, Dayton Visual Arts Center, Dayton, OH

2007 Second Annual Print Exhibition, Dayton Society of Painters and Sculptors Gallery, Dayton, OH.

2007 ENCORE! Third Anniversary Exhibition, Shirley/Jones Gallery, Yellow Springs, OH

2007 Bridge: Dayton/Kyoto International Print Exchange, Dayton Visual Arts Center, Dayton, OH; Kyoto Museum, Kyoto, Japan

2006 Four-Legged: Dayton/Kyoto International Print Exchange, Riverbend Gallery, Dayton, OH; Kyoto Museum, Kyoto, Japan

2006 Art on High, Dayton Visual Arts Center, Dayton, OH

2005 Landscape: Images of the rural Midwest, Shirley/Jones Gallery, Yellow Springs, OH

2004 Montgomery Masters, Miami Valley Co-op, Dayton, OH

2004 DVAC @ Archetype: The Art from Olivia's, Archetype Gallery, Dayton, OH

2002 Signed and Numbered, Troy-Hayner Cultural Center, Troy, OH

2000 Metal Ink Paper: A Printmaking Retrospective, Dayton Visual Arts Center, Dayton, OH

2000 Faculty Show, University Art Galleries, Wright State University, Dayton, OH

2000 My Back Pages, Archetype Gallery, Dayton, OH

1999 Perceptual Drawing: An Invitational Exhibition, Chidlaw Gallery, Art Academy of Cincinnati, Cincinnati, OH

1997 Drawings, Paintings & Prints, Wittenberg University, Springfield, OH

1997 Faculty Show, University Art Galleries, Wright State University, Dayton, OH

1995 Landscapes Midwest, Taos Art Association, Taos, NM

1995 Drawings, Paintings & Prints, Miami Valley Co-op, Dayton, OH

1995 Faculty Show, University Art Galleries, Wright State University, Dayton, OH

1994 The Woods, University Art Galleries, Wright State University, Dayton, OH

1992 Printmakers and Their Students, Dayton Visual Arts Center, Dayton, OH

1992 Fit to Print, Experientcenter, Dayton Art Institute, Dayton, OH

1992 Working Drawings, Dayton Visual Arts Center, Dayton, OH

1991 Kunst '91, Zeughaus, Toskanische Saulenhalle, Augsburg, Germany

1991 Dayton Area Works on Paper, Rosewood Arts Centre, Kettering, OH

1991 First Annual DVAC Members Exhibition, Dayton Visual Arts Center, Dayton, OH

1990 Prints, Drawings and Oil Studies, Books & Co., Dayton, OH

- 1986 Two Person Show, Wright State University, Dayton, OH
- 1986 Prints and Drawings, 1978-86, University of Akron, Akron, OH
- 1986 Recent Acquisitions, Cincinnati Museum of Art, Cincinnati, OH
- 1985 Wanderers, Janice Forberg Gallery, Cincinnati, OH
- 1984 Prints and Drawings, Dayton Art Institute, Dayton, OH
- 1984 Facts and Things: a French Diary, University of Dayton, Dayton, OH
- 1984 Ink Under Pressure, Experientcenter, Dayton Art Institute, Dayton, OH
- 1982-83 Aspects of Perception, Virginia Commonwealth University, Richmond, VA; Bard College, Annondale-on-Hudson, NY
- 1982 Ten in Ohio, Wright State University, Dayton, OH
- 1981 Group Show, Toni Birckhead Gallery, Cincinnati, OH
- 1979-81 National Endowment for the Arts Regional Fellowship Exhibition, traveled to Anderson College, Anderson, IN; Bemidji State University, Bemidji, MN; Minneapolis College of Art and Design, Minneapolis, MN; Ohio Northern University, Ada, OH; University of Minnesota, Morris, MN; Western Illinois University, Macomb, IL
- 1979 Regional Fellowship Exhibition, Wright State University, Dayton, OH
- 1978 Five Person Show, Ohio Wesleyan University, Delaware, OH
- 1978 Group Show, Fell's Point Gallery, Baltimore, MD
- 1977 One Person Show, University of Akron, Akron, OH

- 1976 Four Person Show, Ohio State University, Columbus, OH
- 1976 Appalachian National Drawing Competition, Appalachian State University, Boone, NC
- 1976 One Person Show, New England College, Henniker, NH
- 1975 Two Person Show, Wright State University, Dayton, OH
- 1975 Appalachian National Drawing Competition, Appalachian State University, Boone, NC
- 1974 Traveling Group Exhibition, sponsored by Hollins College and Oberlin College
- 1974 One Person Show University of the South, Seawannee, Tennessee
- 1973 National Print and Drawing Show, Western Illinois University, Macomb, IL
- 1973 United States Information Agency. Prints exhibited in ten foreign embassies as part of cultural exchange program.
- 1973 Davidson National Print and Drawing Competition, Davidson, NC
- 1973 Midwest Graphics Competition, University of Wisconsin-Oshkosh, WI

AWARDS

- 1991 Juror's Award, Dayton Area Works on Paper, Rosewood Arts Centre, Kettering, OH
- 1978 Regional Fellowship Grant, National Endowment for the Arts

COLLECTIONS

- Cincinnati Museum of Art, Cincinnati, OH
- Dayton Art Institute, Dayton, OH
- The Grolier Club, New York, NY

- Museum of Modern Art, New York, NY
- The Ohio State University, Columbus, OH
- Ohio University, Athens, OH
- Wright State University, Dayton, OH
- Yale University, the Beinecke Rare Book and Manuscript Library, New Haven, CT

SELECTED REFERENCES

- Jud Yalkut, review, *Dayton City Paper*, June 25-July 3, 2008, p. 6
- Carol Simmons, review, *Dayton Daily News*, April 10, 1994, Section C, p. 1
- Jud Yalkut, review, *Dialogue: Arts in the Midwest* (Columbus), Mar/Apr, 1992, pp. 24-25
- Marguerite Garstin, review, *Canadian Review of Comparative Literature*, volume XIV, no. 2, (1987), pp. 285-288
- Pierre Horn, "Contemporary Graphic Artists," *Detroit: Gale Research Co.*, 1986
- Artist's statement, *Dialogue: An Art Journal* (Columbus), volume 9, no. 6 (Nov/Dec, 1986), p. 52
- Pam Houk, *Ink Under Pressure*, exhibition catalogue, 1984
- Emma Kafalenos, review, *The International Fiction Review*, volume 10, no. 2 (1983), pp. 143-145
- Betty Collings, *Aspects of Perception*, exhibition catalogue, 1982
- Betty Collings, *Ten Solo Exhibitions*, exhibition catalogue, 1982
- Jack Boulton, Michelle Stuart, and Marcia Tucker, *Regional Fellowship Recipients*, exhibition catalogue, 1979
- Holly Day, *Art in America*, July-August issue, regional survey by, 1979, pp. 70-71

PUBLICATIONS

- Certain Chance*, drawings accompanying the poems of Pedro Salinas translated by David Lee Garrison, Bucknell University Press, Lewisburg, PA, 2000
- Inside the Sound of Rain*, drawings accompanying the poems of David Lee Garrison, The Vincent Brothers Company, Riverside, OH, 1997
- Poems of José Bergamín, 1895-1983, Echoes of a Distant Sea*, Translated by David Garrison. *Hispanic Literature*, volume 12, The Edwin Mellen Press, Lewiston, NY, 1991. Seven drawings reproduced related to the poems of Bergamín
- Mad River: a Journal of Essays*, edited by Charles S. Taylor. Wright State University, Dayton, OH. 1991 Eight of the Woods Series images reproduced, pp. 56-63
- Wanderers and Other Poems*, a suite of lithographs which accompany poems by Gary Pacernick. 1985 Prasada Press, Inc., Cincinnati, OH
- Blue Oboe*, drawings accompanying the poems of David Lee Garrison, Wyndham Hall Press, Bristol, IN 1984
- Generative Literature and Generative Art*, edited by David Leach with essays by Alain Robbe-Grillet, Bruce Morrisette, Diane Kirkpatrick, Karlis Racevskis, and David Leach. York Press, Fredericton, N.B., Canada 1983



WRIGHT STATE
UNIVERSITY

CHANGING LIVES

Front cover:

Studio Window from Threshold #2, 2008. Ink, pastel, graphite, and watercolor on paper. 18 x 22 in.

Back cover:

Stage, 1990. Acrylic, charcoal, crayon, gouache, graphite and ink on paper, 39 x 58 in.

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